

Leg. ~~11~~ n. ~~11~~

MUS 155-1

CA 215
1

Leg. 1.º n.º 6

1778

S.ª Manuela

Alon
Fades
Alvovera

Con.^a 3.

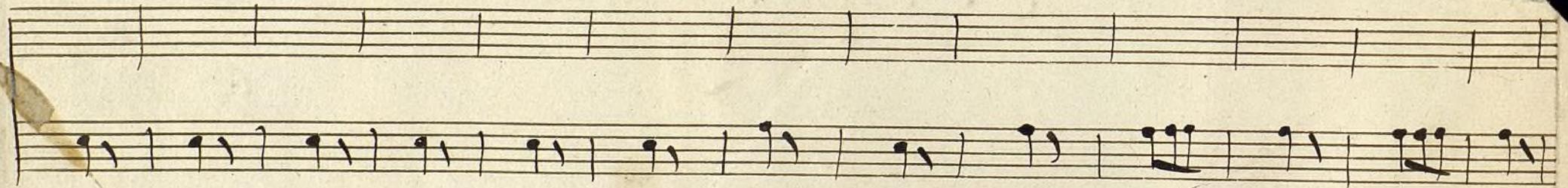
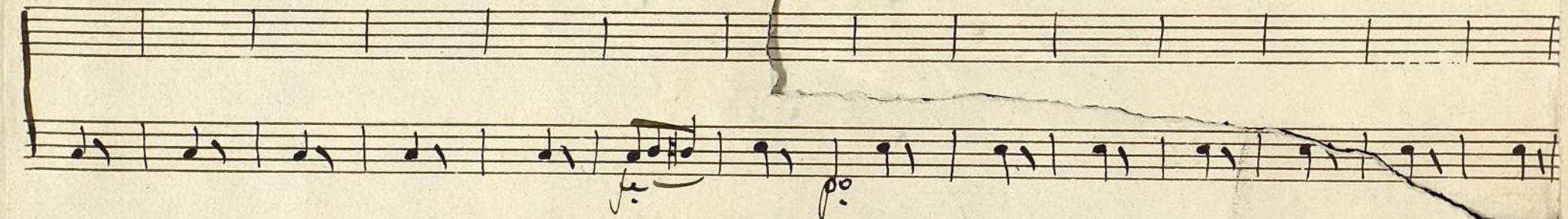
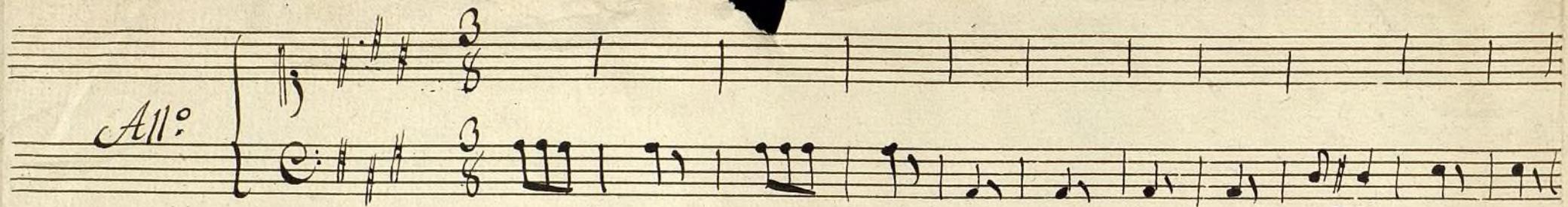
y Gen.^l

El Molino y la Caza.

6.º

De Laseña

All:



Manuela:

Ahora... Ceda cito bonito cierre la a
Pana dexo áwaniles y mo U -



rina a Para lo que que-
 nexos o bamos como to s-

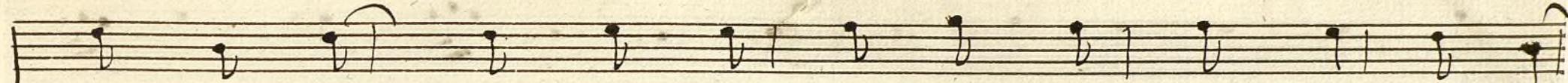
salpa blanca y flo rida a
 bilinos de los ye sexos o

ay ^{h.} cada ci cada ci cada -
 ay mupexi mupexi mupexi

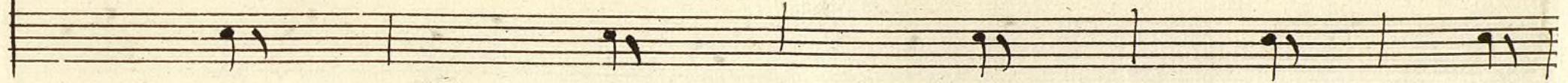
cito ay - que me a nullo con tu sone cito -
cita ay - que plus tito meda tu carita

Man^{ta} ay - que vidi que vi deta me-
de ay - que te quiero te quiero Ma-

paso - ay - que boni que bo nito ce-
rido ay - que me gustas por q'eres chi-



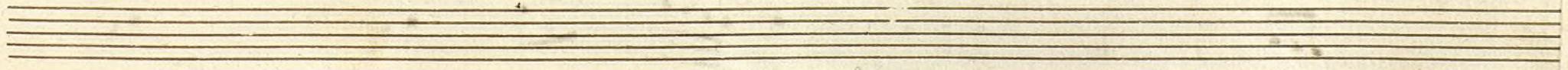
dazo, ay -- ay ay ay que viva y Reviva
quito, lo 2. ay -- ay ay ay que viva y Reviva



ay - - - - ay mo li nexa mo,
ay - - - - ay mo li nexa mo



uno Ya xina he ay una molí
uno Ya xina he ay una molí



nexa mo lino ya xina - - - a - - - a
 nexa - - - a - - - a
 - - - a - - - a
 - - - a - - - a
p.
~~Al sepro:~~ *Mas la* que ay Maxido en el bor - - - que
 que Perros ladran - - - *Alora* muchagen
p.

te y un coche que viene á cara; que viene-

Man^{la}...
entramos - al mo li -

no - - que no nos vean - - -

Ah^{ra}...
entramos y se ~~pitamos~~ la cantinela -

la *Man^{la}...* ay

Maxidi maxi di, maxi dito ay-

que te quiero por que eres chi quito

Alora

ay... muperci mupex cita del-

los 2:

Alma ay... que no creo que tuores Si-

los 2:

panta ay ay ay ay que vivo y re-

viva - - - - ay - - - - ay - - - - moli -

nexas mo lino y ariana - - pe ay -

viva moli nexas mo lino ya ariana -

a - - - - a - - - - a - - - - a -

Piano todo:

Silva:

2.

Rep.^{te} a los Parr.^s
hasta q.^e se junten -
los Caradoxes en
medio del teatro.

Silva:

4.

Mientras que sue excelencia lle-
tado --- Amigos cara doxes la

All.^{to}

ga en su carrozin - la cara se sus pende. J es -
carra principi piar, que yo en a que estas sitios me
te sitio

peremos u a qui- -est o
 quedo a descansar- Ya
st

Cerca de no sotto se mira Yave
 me vindiase el sueño- bol v ex me a qui abas

nix la Vena toxias voces- comienzen a de-
 car, Ya emperar la batida todos podais mar-

todos:

cix, co La Caza viva
 char, to al valle al risco al

viva q.^e es diuex Señor real- y llene-
 monte así Señor sea a - y en todo

sen los vientos de es trespito marcial- de es
 el voz que suene es trespito marcial, suene es

fmo

trepito trepito marcial-marcial chi tito que que
 chi tito que que

dito dita la cara no es pantar- chi tito que
 chi tito que

dito la cara no es pantar- la la

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. A double bar line is present near the end of the staff.

p^{mo}

Al segno.

And^{ro}

Handwritten musical notation on a five-line staff with a treble clef and a 6/8 time signature. The notation includes various note values and rests.

Man^{la}

Handwritten musical notation on a five-line staff with a treble clef and a 6/8 time signature. The notation includes various note values and rests, with lyrics written below the staff.

Man^{la} en la

*Coste las Muperes. estan
mixon Saiua Mexico. quedan ex*

todas de vos llenas estan

me segun las señas que

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various note values and rests.

Y con darse tanto al uso-
la Rueda quiero po nexte-

Pocas seven con la Rueda. Pocas
don de tiene la escopeta- don de

hilo y mas hilo - - -
chasco y mas chasco - - -

ea y mas ea ... que de las Alde anas ...
 ea y mas ea ... llamare ami Maxido ...
 que llamare ... soy - lamas vella - soy
 llamare ... Por - que lo vea - Por ...
 Soy
 por
 la 2: no
 la 2: vez: no

cilli-

Allegro

All.

pmo. todo.

Se rep.^{te} hasta
q.º el apuntador
avise-

And. no todo: p.

Alza y toma esta escopeta, que a quel señor equi-

todo muy Piano: punt.º

tudo que á

dis para la tu escom dido veras que sus-

to le damos veras

los dos:
Broma y mas broma ea y mas-

e... a - al des pentar al ti - to -

al se - ra la fie -

ta; sera la fies - ta - sera

Prep^{te} este $\frac{3}{8}$
 hasta q^e se oye un -
 tixo

tadeos
 Cara Pasa - - - Yo tixo - mas q^e es

Rez^{do}

esto - quien una Xueca Por al caboz mepuesto -

All.^o Mod.^{to} *tadeo=*
 Anadie se mixa q.ⁿ pu-
 do esto hãcex- sia caso fue chasco - si fue-
Man.^{la}
 si fue= vn eco se es-
 cucha. di quien exes tu que así me res-
A.^{ra} *tad.^o*
 pondes- cucu. cucu. ay-

chiste mas vello ay tal. Respon dex. el Juicio Dis

curso que me an de bolver - *Man^{la}* pi pi -

Alo^{ra} Eu Eiy *tad^o* Si el ave si el cuco se

buxlan de mi - a don de estas pueden don de es -

Man^{la} *Alo^{ra}* *tad^o* *quis* a qui - a qui - Quien

puede bux laxme de esta suerte No: *lo 2: tad^o*
 que oxacio sitos: Por Dios perdo max- la a- *lo 2: lo 3:*
 legría viva y todo sea paz= la a- *tad^o y Man^{1a}*
 legría viva y todo seapaz... la a *lo 3:*
p^o

f

f

ta

todo sea paz = y-

todo sea paz ---

Alto

tad.
Moli nera tra viesa y pulida Por-

que meas que rido tal chasco pepar -

Man^{1a}
Por que sepan que las Alde arras - a-

los Corte sanos sauen enpa rax -

Al^{ra}
Nadie fie de Payos y -

Gatos = Vecinos a migos ni buen temporal, de

Payos ~ Vecinos a migos ni -

buen temporal - ni ~

Man^{la} y Al^{ra} Por que todos to ditos to ditos que

tarde o temo pramo la suelen pepar -

la la
 que - gracio sito El Cava de xito
 nisa meda, quando con la xueca, yba adispa
 xax: Iba te buxlas de mi - a-

Alto
 Ximate áca - - - te puede caz ar - te -
 no no no lo creas - lon -
 dos escuchar = los dos
Man^{la}
Allto De cazador que á
 ce Ruydo - - - de cara dor - - - que arze

ruido no tienes que rece-
 lar de los que ca-
 llan- do de esos si te- a s
 de guax dar de eso

violon
vibron

2/2
 2/2

ad-

Alto

Oye mo nita: Apaxta te alla

lo 2. lo 3.

No me ede ix
si si sea deix

no me de ix
no no no

no ay que gritar, no no no no no ay

no ay que gritar
Coro de Caradexas

And.te

todos
c. c. c. c. todos Callar - c. c. e. c. c. e.
c Chito Ca llar - mi
remos - an demos bus que mos. Por a
mi por a qui por alla - Por a - ty

lli a por a qui por alla

c. c. e. c. c. e.

c.

que dito Pa sito . que vello ta-

tto Vamos a cazar

vayanse a cazar - y una Galle pa

cr^{do}.

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment line. The lyrics are written in Spanish and include religious or historical references.

p.^o doz. solas.

da fi na liza ra- yuna Galle gada: fe-

na liza ra c. c. c. c. c. c. *p.^o tod.^s* Pro- yu-

sipa la y de a fina liza ra - fina ra.

ra.

Gayra.

6

Alora y silua:

simile

Pofe fe

*Xafaela y tad. De los pallepon noa-
este es el minue yfain*

*guardes que te per donen di neiro- que to-
dango que gistan alla en sus pueblon ya xe-*

simile

*cante a perdo nar- eno perdonaron nia-
linchos y pa, todas- senre duce sus xe-*

simile

*meu. no
quebror se me*

Man^{1a} y est.^o

Man^{1a} Siapurs

ellos en la sua-
tado lato-

simile

terxa no tiēnen otros fes tejos- que de
nada a plau dala moque texos- por que a

cix puesto en queda- con bulla fiesta y es-
qui se fina liza- bolviendo a de cix con-

buendo- con bulla
tentos- bol- uer

tod^s coren queda

vivan vivan las Gallegas-
vivan

simile

pp.

vivan vivan los gallegos viva viva

por fe xada - viva viva mundo nêdo
viva viva tamoxan pueblo -

viva viva viva viva

viva viva

Grita
apu pu xusa maxusa -

Al Segno:

All.^o poco. *tadeo.*

A Dios Molinexa hea mo sa -

Man.^{la} y 1^a
A 12^{va}.

q.^e otro dia bolve xemos = nunca buelvan por a -

ca = q.^e acen mas mal que provecho = q.^e hacen

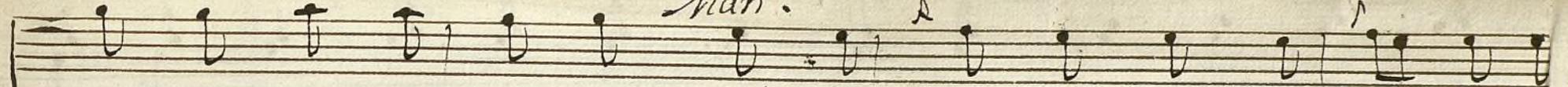
Carz.^{tes} *Man.^{la} y 1^a*
A 12^{va}.

que ca -

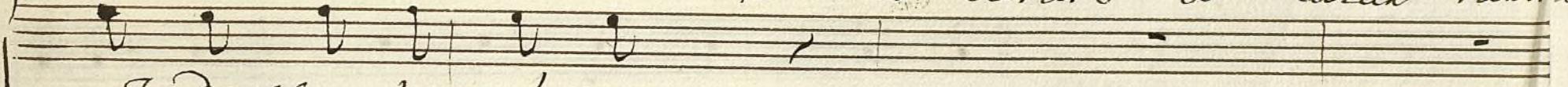
ma li ciosa, ma li ciosa.

pp

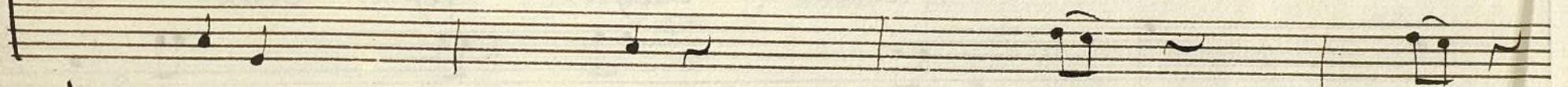
Man^{la}



Que mas bienen a carax hermo-



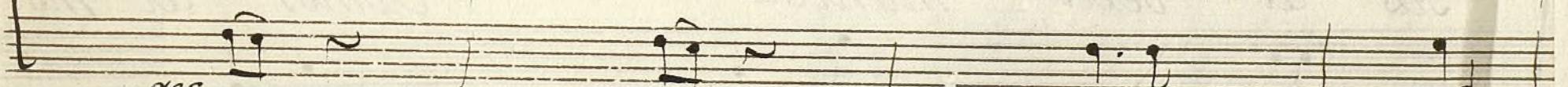
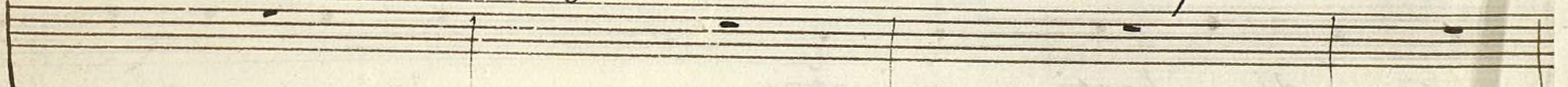
Zadoxes tan buenos=



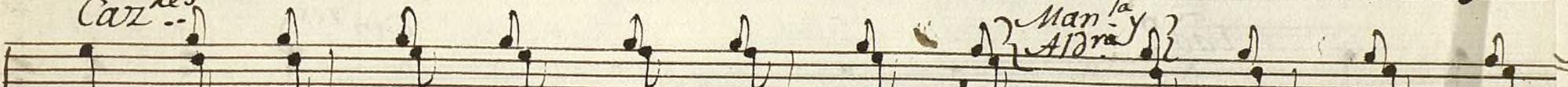
A



Suxas que benzefos- hermo Suxas que benze-



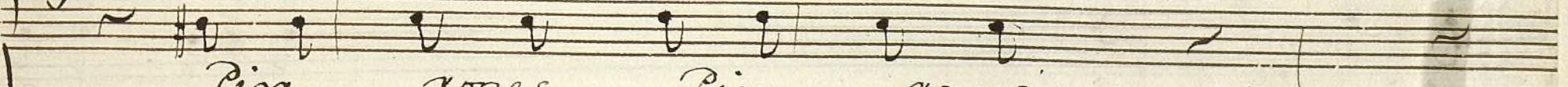
Car^{res}



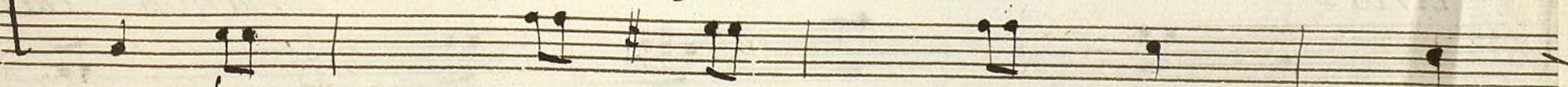
Man^{la}
Altra

Jos= Pica

Zala meaos-



Pica xones- Pica xones=



Je

p

Carz^{tes}
Zala mexos=

Vayan vayan apa sea= este

*Man^{la} y
Ala^a*

Vamos:
sias di besti miento= vamos al mo-

tad.^o *Carz^{tes}*
vamos vamos a cazar

lino=

vamos vamos

tod.^s

Viva

w

Ya migables- di gamos para marchar.

Viva la tonada sus de fectos perdonar- Viva

Viva y con aplauso- nuestro des belo premiar-

nuestro des belo premiar- nuestro des ve-

16

lo premiar

Murphy

Mus 155-1

+

S^{ra} Manuela.

Violin 1^o

Ton.^a a³

El Molino y la Caza.

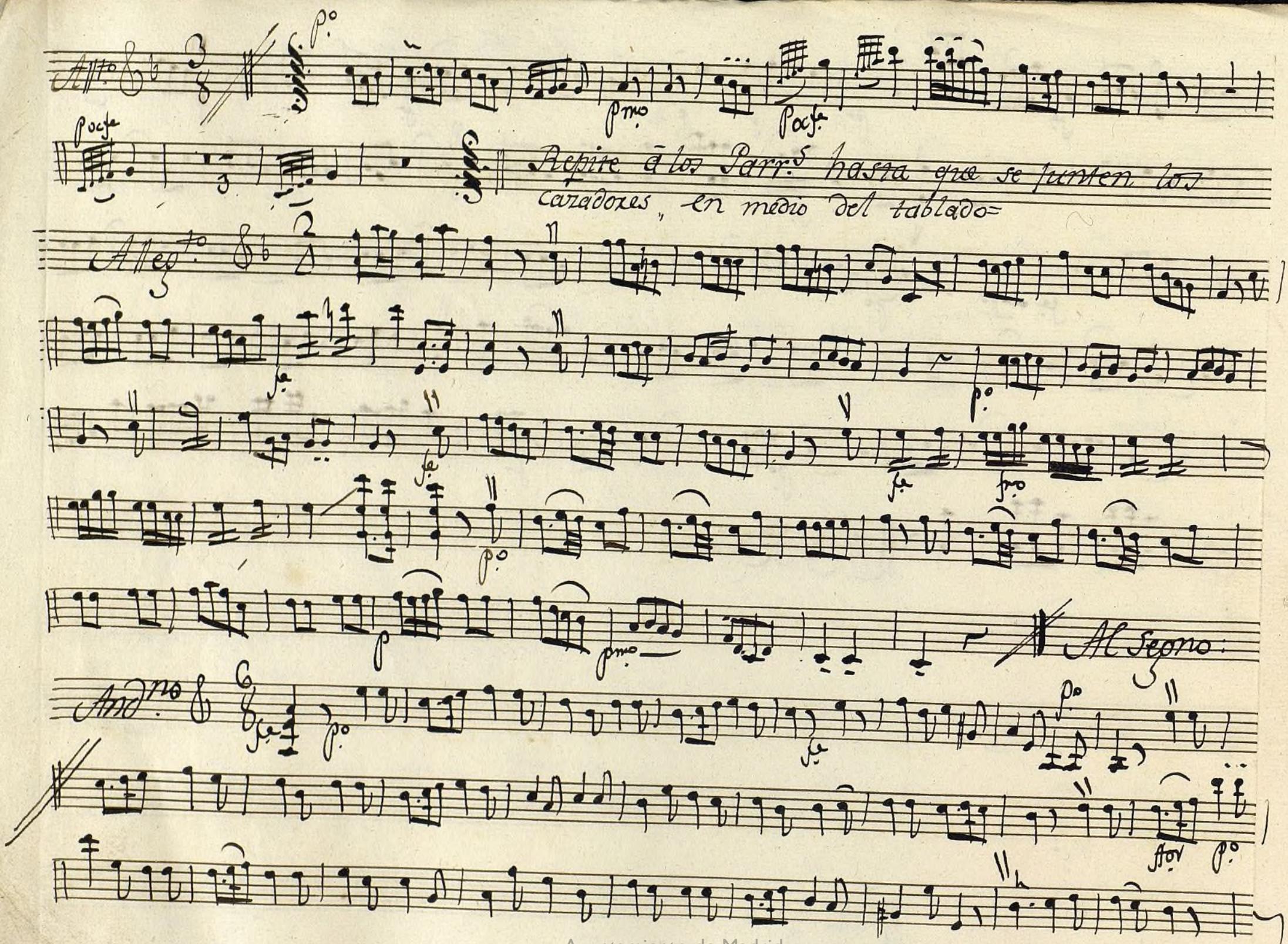
†

Allegro.

A handwritten musical score on aged paper, consisting of ten staves of music. The piece is in 3/8 time and begins with the tempo marking 'Allegro.' in the first staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: 'ff' (fortissimo) appears in the second, third, and fourth staves; 'p.' (piano) appears in the fifth, sixth, and seventh staves. The score includes various musical symbols such as slurs, accents, and repeat signs. The piece concludes with the tempo marking 'Allegro' crossed out and 'Allegro' written again in the final staff. The paper shows signs of age, including some staining and wear at the edges.

A handwritten musical score on six staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings such as *mp* and *f*. The first five staves contain complete musical phrases, while the sixth staff begins with a few notes before ending in a large, dark scribble. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves of music and a central text instruction. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The music includes various dynamics such as *poco*, *p^{mo}*, *Alleg^{ro}*, and *And^{ro}*. The central text instruction reads: "Respire a los Parr.^s hasta que se junten los caradores, en medio del tablado". The score concludes with the instruction "Al Segno".



poco

p^{mo} *poco*

Respire a los Parr.^s hasta que se junten los caradores, en medio del tablado

Alleg^{ro}

p^{mo}

Al Segno

And^{ro}

poco

flor poco



Rep.^{te} a los Parr.^s hasta q.^e
cwise el Apuntador =



Rep.^{te} este 3/8 hasta q.^e
seoje, untixo: y Para =

Rend.

All. Mod.

otto

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The first system has two staves, with the tempo marking *Rend.* (Ritardando) written above the first staff. The second system has two staves, with the tempo marking *All. Mod.* (Allegretto Moderato) written above the first staff. The word *otto* is written vertically between the two staves of the second system. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also some crossed-out sections of music, indicated by diagonal hatching. The paper shows signs of age, including some staining and a small tear at the top left corner.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.p.*, *p.*, and *occf.*. The music is written in a single system across the staves. There are several double bar lines and repeat signs throughout the score.

si que

U. P.

Alleg^{ro} 8/8

And^{te}

fmo

Volta

no
y vol
prest

cu^{do} *fmo*

no
y volti
presto

Gayta $\frac{6}{8}$

Al Segno

All. poco 2/4

Handwritten musical score on seven staves. The first staff begins with the tempo marking "All. poco" and the time signature "2/4". The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line on the seventh staff.

1200055221

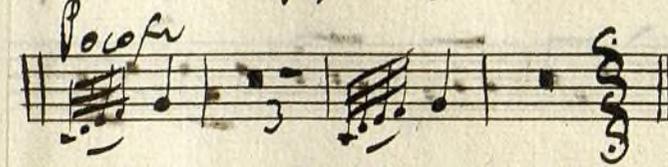
+

Violin 1^o

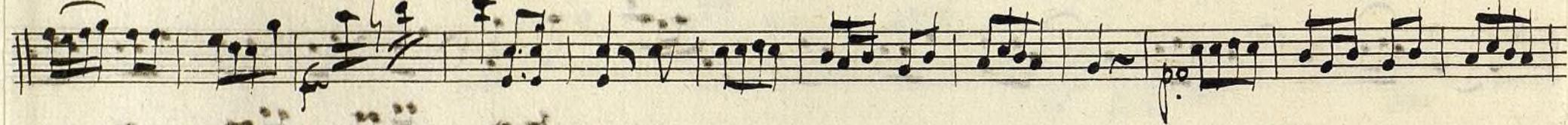
el Molino y la Caza.

Handwritten musical score on six staves. The first five staves contain dense musical notation with various note values, rests, and dynamic markings. The sixth staff begins with musical notation, followed by a double bar line with a diagonal slash, and the text "Al Segno." written in cursive.

All.^{to} 

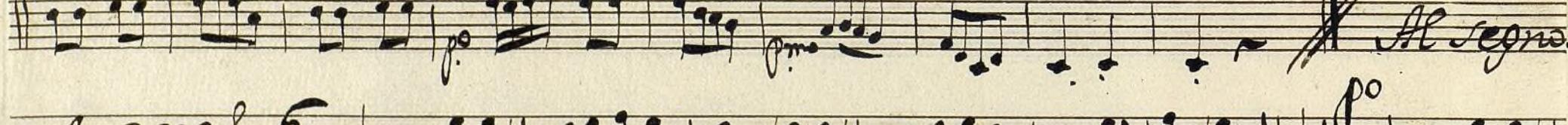
Poco fu  *Repite a las Pájar. hasta q. se junten los cazadores en medio del tablado.*

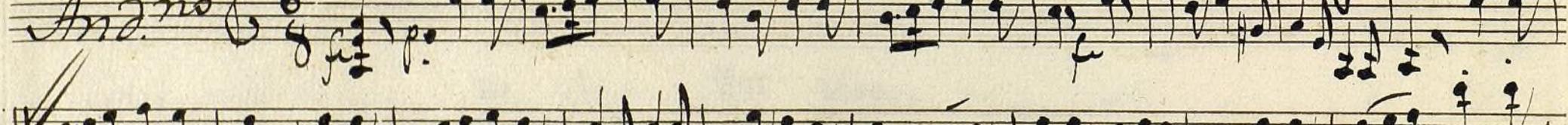
Alleg.^{to} 

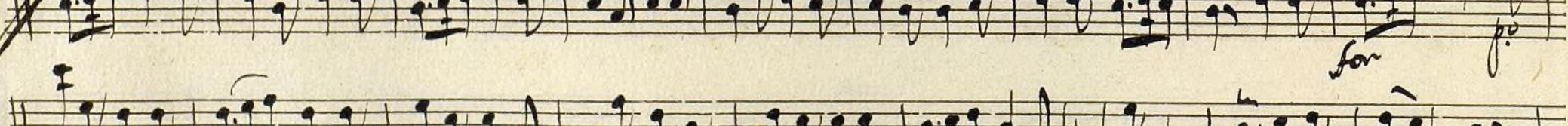


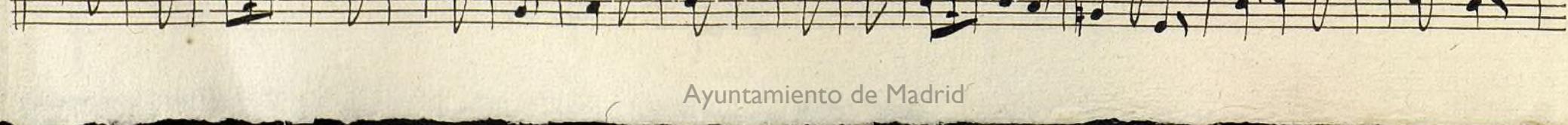






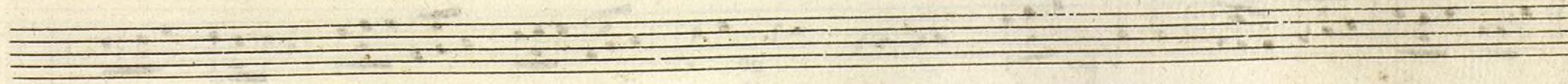
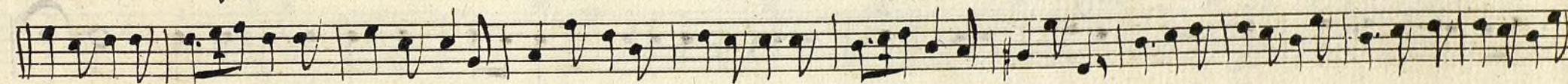
Alleg.^{ro} 







And. no Punt. do



A handwritten musical score on aged paper, featuring several systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system is marked *Recd.º* and includes a treble clef and a common time signature. The second system is marked *All.º mod.º* and includes a treble clef and a 2/4 time signature. The third system is marked *All.º* and includes a treble clef and a 6/8 time signature. The score contains numerous musical notations such as notes, rests, beams, and slurs, along with some corrections and scribbles. The paper shows signs of age, including foxing and staining.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f', 'p', and 'poco f'. The music appears to be a single melodic line with some accompaniment.

~~Allegro~~
 segue Volti p. ~~Allegro~~

Alleg.^{ro} G^{\flat} $\frac{3}{8}$

And. po

f

fl.

And. po

f

No
Volta
Pror

No
 Volti
 Pronto

Al regno.

All.^o poco 8/4 *fe*

Handwritten musical score on a page with eight staves. The first staff contains the tempo and time signature *All.^o poco* 8/4 *fe* followed by a melodic line. The second staff has a similar melodic line with some dynamics. The third staff continues the melody with dynamics like *p* and *f*. The fourth staff features a more complex melodic line with many beamed notes. The fifth staff continues this complex line. The sixth staff has a melodic line with some dynamics. The seventh staff contains a series of chords, some with double bar lines above them. The eighth staff continues the chordal texture. The bottom of the page has three empty staves.

Leon.

4

Mus 155-1

t

S^{ra} Manuela

Violin 2^o

Ton^o a¹ 3.

A Molinero y la Caza.

//

Rep.^{te} a los Parr.^s
 hasta que se junten los
 Cardoxas en medio del
 tablado=

V. P.

Alleg^{ro} 2/4

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff, ending with a double bar line and the tempo change *Al Segno*.

And^{ante} 6/8

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff, including the instruction *1^{da} 2^a vez: (no)* and ending with *Al Segno*.

All.^o 6/8 *p.^o*

à los Parro^s app^{te} que arise del Apuntador =

And^{no} *punt^o*

I. todo muy Piano.

3/8 *p.^o*

te Rep. este 3 hasta que se oye un tito. y Para =

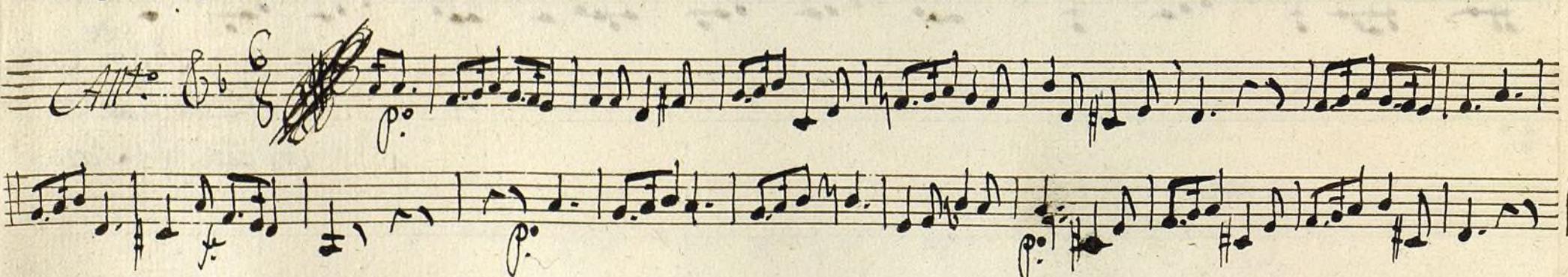
Res^{do}



All.^o Mod.^{to}



All.^o



Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f* and *poco*. The piece concludes with the instruction *fine* and *Segue voltige*.

No.
vlti.
Presto

A handwritten musical score consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *pof.*. There are several instances of heavy scribbles or cancellations, notably on the second staff and the fifth and sixth staves. A large bracket on the left side of the page groups the first two staves together.

Allegro

All.^o poco ff se

1200055221

t

Violin 2^o

Ton.^a a 3.

El Molinero y la Cara

||

All.^o 3/8

for

for

for

f

p

p^o

Allegro

f

p^o

f

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *poco*. A double bar line with a repeat sign is followed by the instruction *Al segno.*

Repite als Pavi
 hasta que se junten los
 Cazadores en medio del
 tablado.

V. P.

Alleg. to $\frac{2}{4}$

p *pp*

Allegro

And. no $\frac{6}{8}$

p *pp* *for* *pp*

la 2.ª vez (no)

Allegro



Rep.^{te} este 3/4 hasta que se oye un tiro. y Para.

Handwritten musical score on aged paper, featuring multiple staves. The score includes:

- Top Staff:** A vocal line with lyrics "Rez. 2o" written in the left margin.
- Second Staff:** A piano accompaniment line with a large, dense scribble in the middle section.
- Third Staff:** A piano accompaniment line with the tempo marking "All. Mod. to" in the left margin.
- Fourth Staff:** A piano accompaniment line with a 4-measure rest.
- Fifth Staff:** A piano accompaniment line with a 4-measure rest.
- Sixth Staff:** A piano accompaniment line with a 7-measure rest.
- Seventh Staff:** A piano accompaniment line with a 4-measure rest.
- Eighth Staff:** A piano accompaniment line with a 4-measure rest.
- Ninth Staff:** A piano accompaniment line with the tempo marking "All. 4o" in the left margin.
- Tenth Staff:** A piano accompaniment line.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as "poco f" and "si gue volti p. co". The music is written in a cursive style on aged paper.

No
Volte
Pronto

Handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *poco*, *p*, and *f*. A large bracket on the left side groups the first seven staves. The piece concludes with the instruction *Al regno.*

All^o poco 8/2

+

Mus 155-1-1

1^{ra} Manuela.

Oboe 1^o

Flauto

All.^o

The image shows a page of handwritten musical notation for a flute. The score is written on ten staves. At the top left, the instrument is identified as 'Flauto' and the tempo as 'All.^o'. The key signature consists of three sharps (F#, C#, G#) and the time signature is 3/8. The music is characterized by frequent sixteenth-note passages and chords. A 'ff' (fortissimo) marking is present on the third staff, and a 'p' (piano) marking is visible on the eighth staff. The notation includes various note values, rests, and articulation marks. The paper is aged and shows some staining, particularly a dark spot on the eighth staff.

The image displays a page of handwritten musical notation on eight staves. The notation is in a historical style, featuring various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The word "Allegro" is written in cursive on the first and seventh staves, indicating the tempo. The manuscript shows signs of age, including ink bleed-through from the reverse side of the page. The notation is dense and complex, particularly in the middle staves where there are many beamed notes and rests.

All.^o 3/4 6/8 *p.^o todo*

All.^o 2/4 *Caracoles en medio del teatro*

f *f* *fmo*

Flauta *Allegro.*

And.^o 3/4

Allegro. Tacer Alleg.^o 3/4

una
de
en lo
medio

Flauta

And. no

Oboe

Res^{da}. tace.

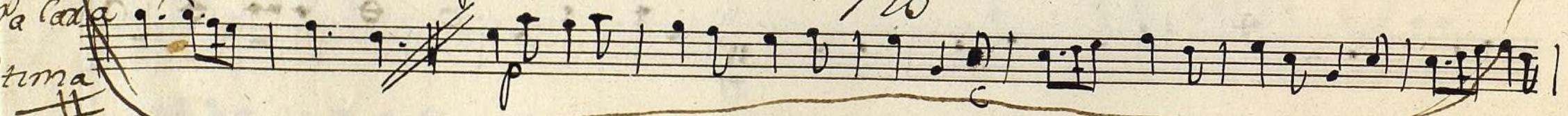
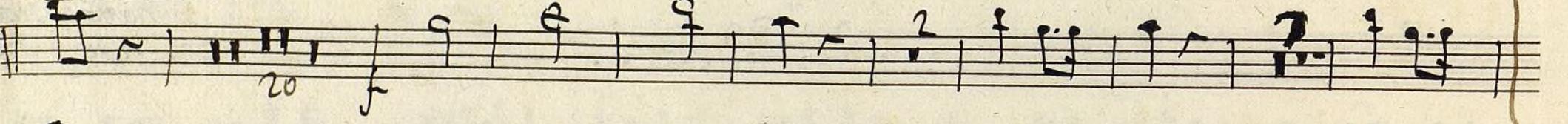
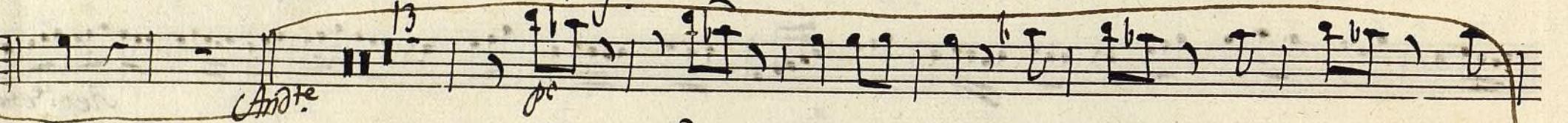
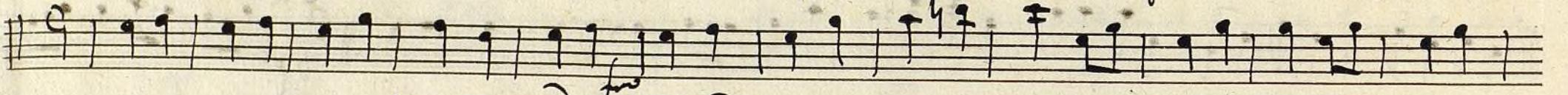
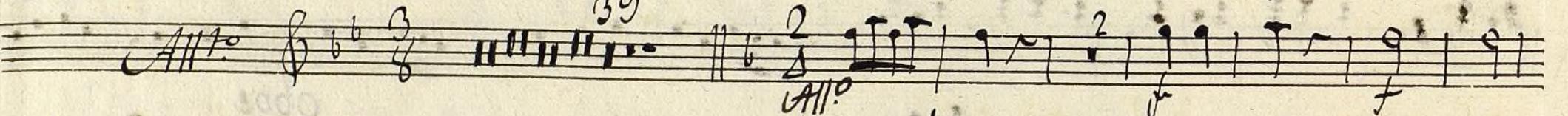
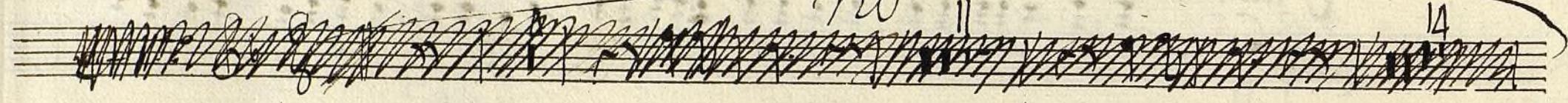
*Rept. este 3.
hasta q^e se oye
un tiro y Toca.*

All. Mod.

Solo

no

14



no
siore
Pa cada
ultima
#

no.

p

pp

Allegro

All.^o poco. $\frac{2}{4}$ *se*

f. *f.* *f.*

J^{ra} Manuela

Oboe 2^o

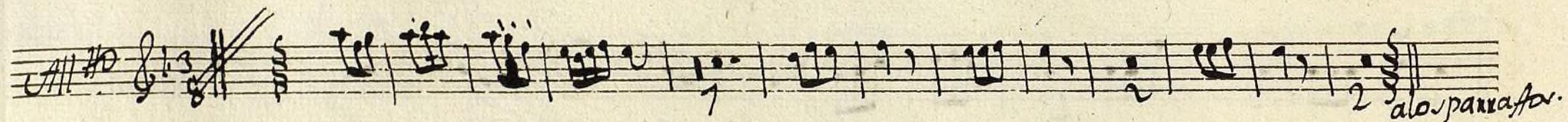
The image shows a page of handwritten musical notation for the Oboe 2nd part. It consists of 12 horizontal staves. The notation is very faint and mostly illegible, appearing as light grey or brownish marks on the aged paper. The first few staves contain some recognizable notes and rests, but the rest of the page is mostly blank with very light traces of handwriting. The paper is yellowed and shows signs of age.

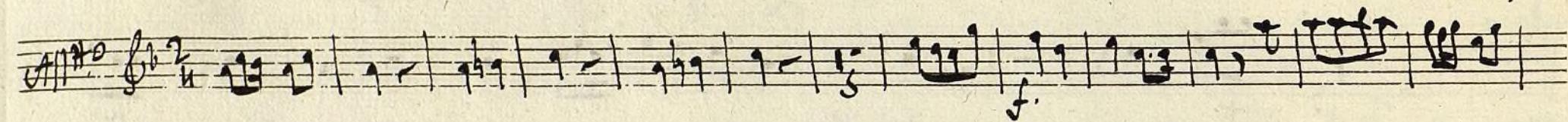
Flauta

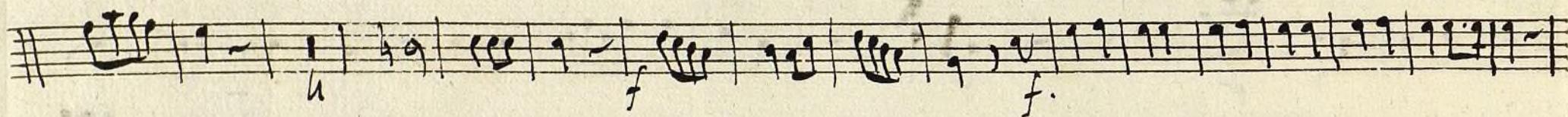
All.^o

8 # # 3

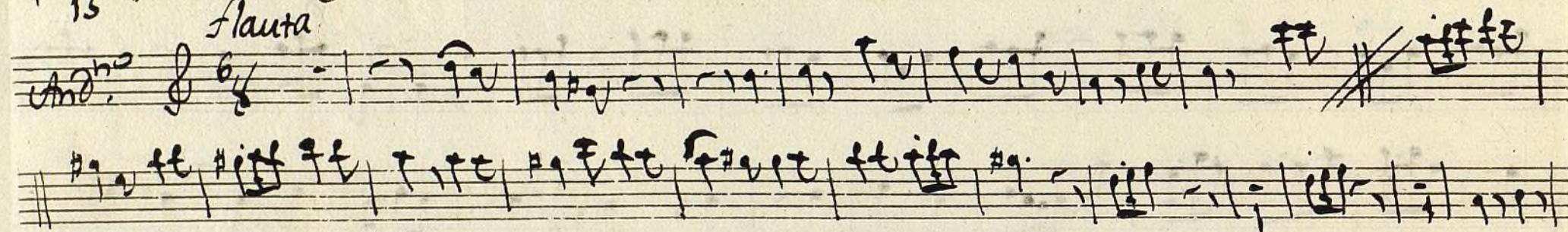
Allegro

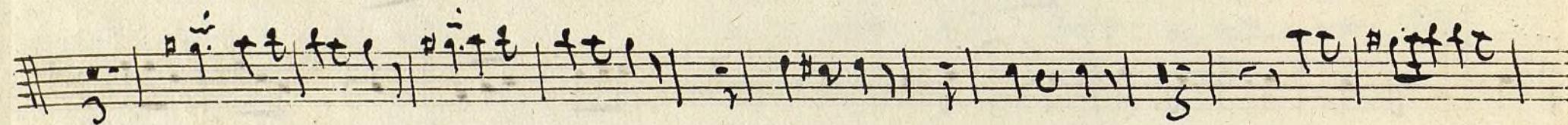
All.^o G^{\flat} $\frac{3}{8}$  *alopannafor.*

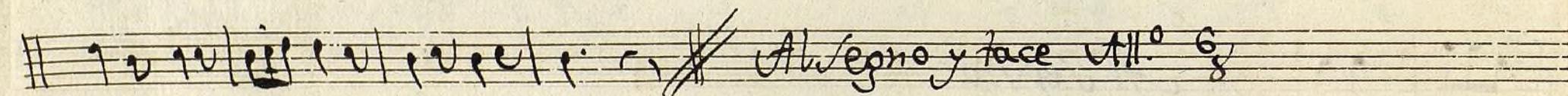
All.^o G^{\flat} $\frac{2}{4}$ 



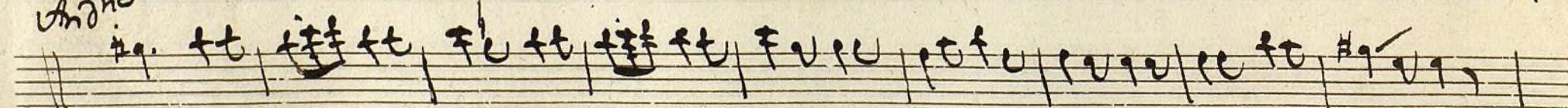
III° *al segno*
15 *flauta*

And.^o G^{\flat} $\frac{6}{8}$ 



 *Al segno y tace All.^o $\frac{6}{8}$*

And.^o G^{\flat} $\frac{6}{8}$ 



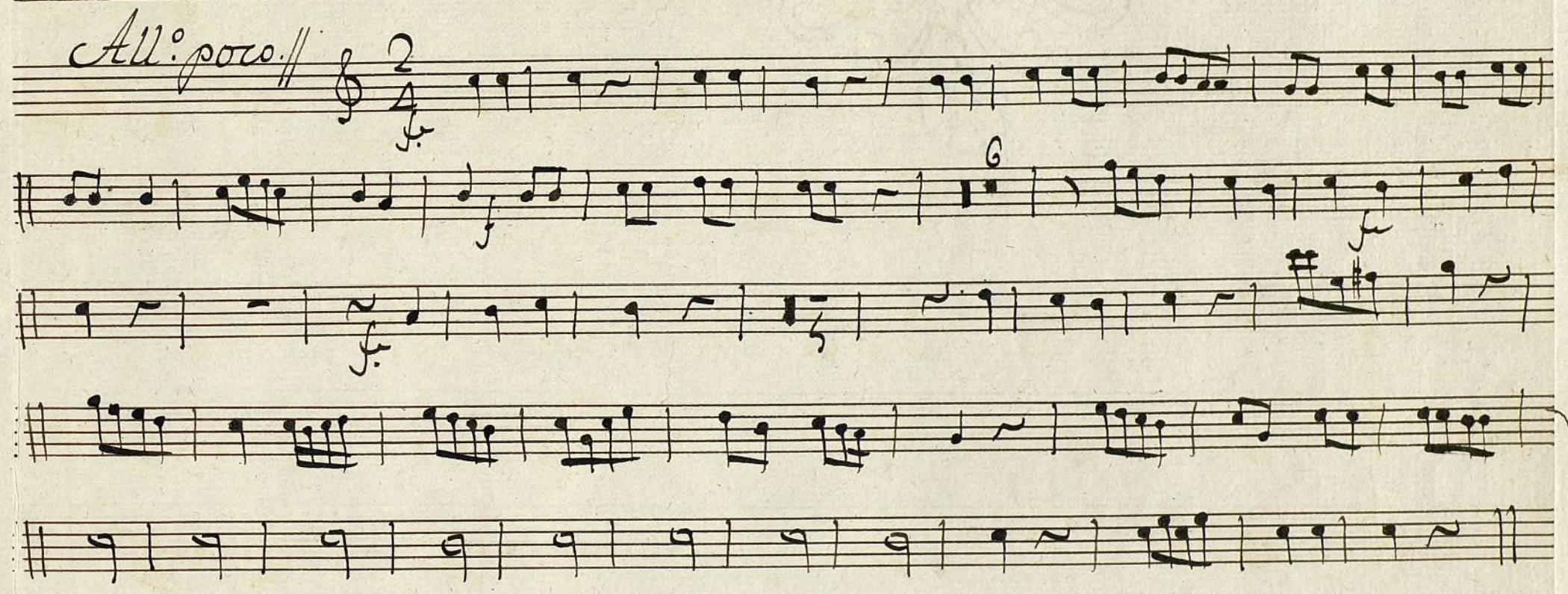
Oboe. 3/8

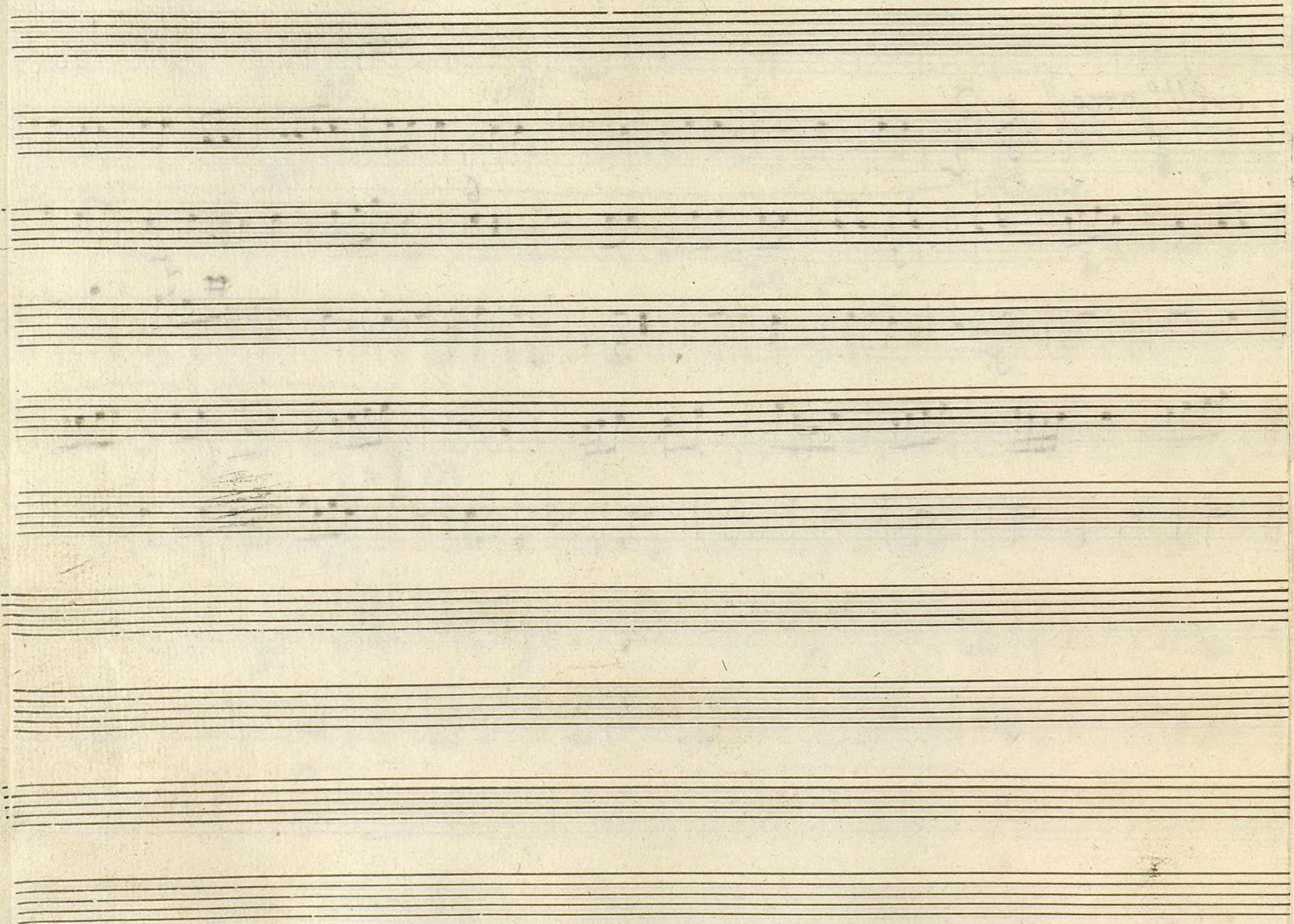
rec.^{do} tacet

All.^o modo

Handwritten musical score on ten staves. The notation includes various time signatures (3/8, 2/4, 6/8), dynamic markings (f., p.), and performance instructions (Allegro, Andante, al Segno). The score is enclosed in a large hand-drawn oval. The first staff begins with 'Allegro' and a 3/8 time signature, followed by a double bar line and a 2/4 time signature. The second staff has 'Andante' and 'p.' markings. The third staff has '20 f.' and '2' markings. The fourth staff has 'al Segno al 6/8'. The fifth staff is labeled 'Gaita' and has 'p.' and '(VVO)' markings. The sixth staff has '10' and '9' markings. The seventh staff has 'le' and 'p.' markings. The eighth staff has 'f.' and 'p.' markings. The ninth staff has 'f.' and 'p.' markings. The tenth staff has 'p.' and 'f.' markings.

Segue
a la. #.

All.º poco.º 



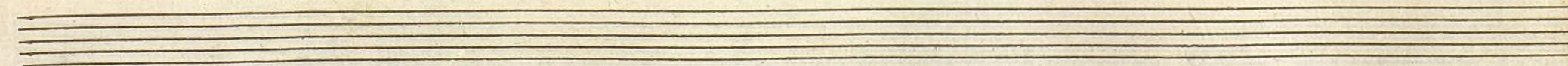
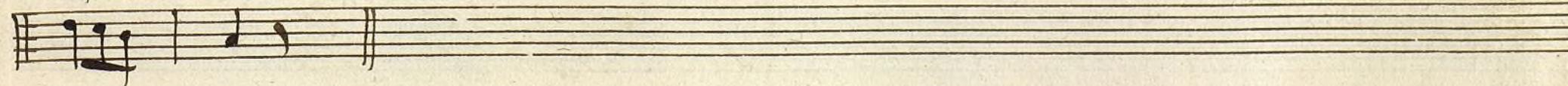
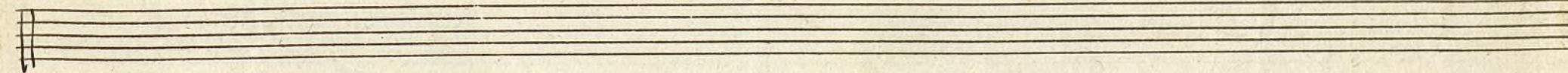
Clarinet: 1.º Ton.ª a 3. el Molino, y la Cueva.

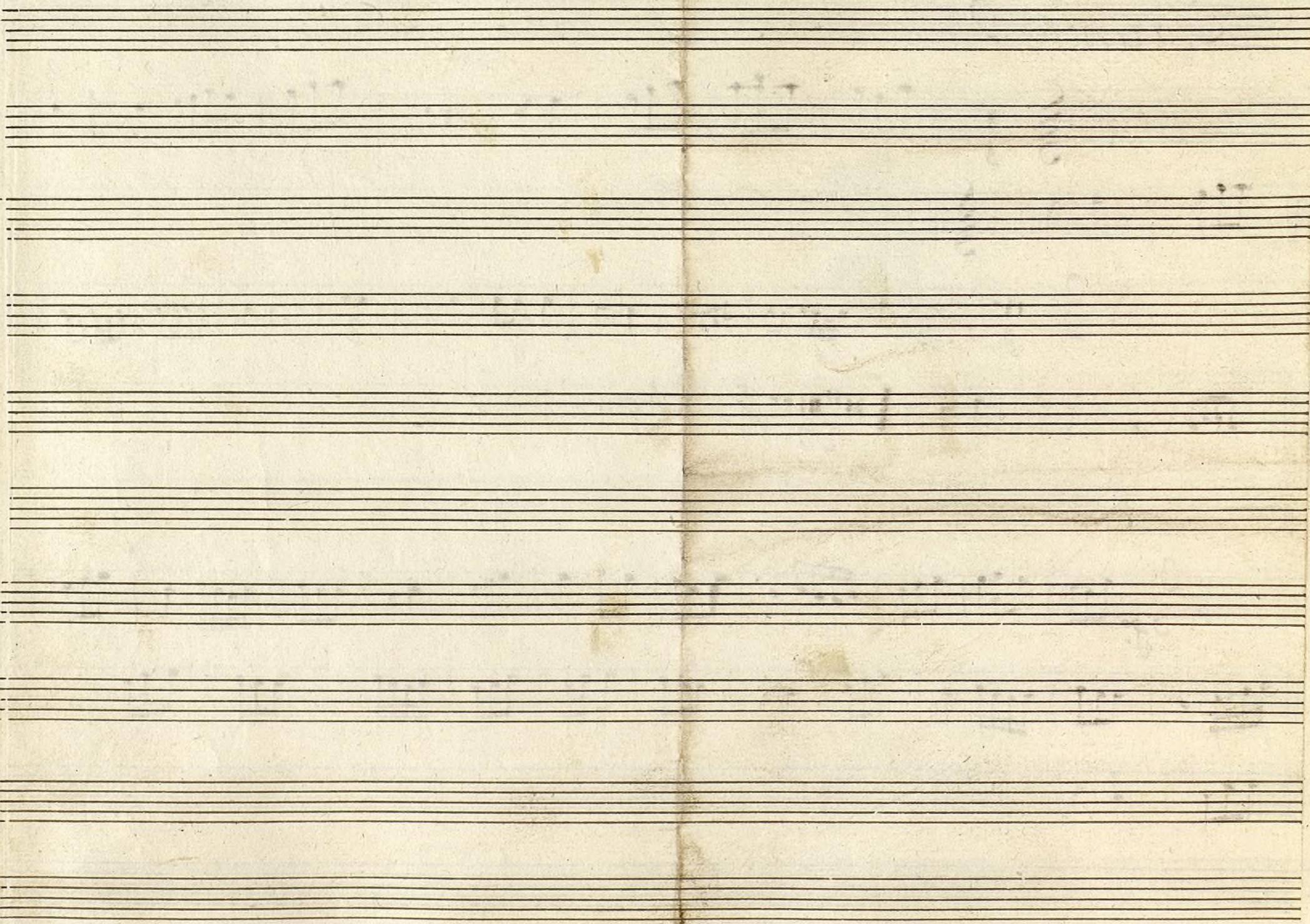
t

Mus 155-1

1

Clarinete 2.^o con^a a 3. el Molino y la Casa





Trompa 1.^a Ton.^o a 3 = el Molinero: + y la Carra:

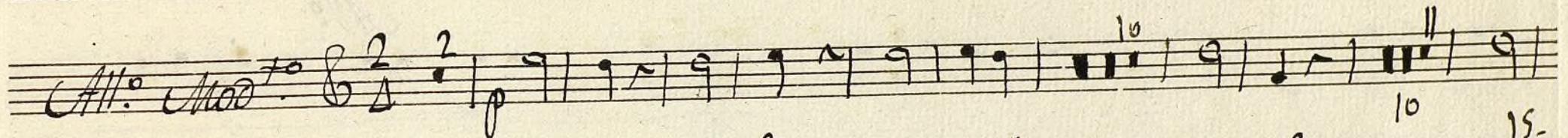
Mus 155-1

Handwritten musical score for Trompa 1.^a in G major, 3/8 time. The score consists of ten staves. The first staff is marked *All.^o* and *Ind.*. The second staff has a *12* above the first measure and a *3* above the second measure. The third staff has a *3* above the eighth measure. The fourth staff has a *3* above the first measure, a *3* above the second measure, and a *3* above the third measure. The fifth staff has a *f* below the first measure and a *M. Segno:* marking above the eighth measure. The sixth staff has a *f* below the first measure and a *f* below the eighth measure. The seventh staff has a *12* above the first measure, a *3* above the second measure, and a *2* above the third measure. The eighth staff has a *3* above the first measure. The ninth staff has a *f* below the first measure. The tenth staff ends with a double bar line.



Repte este 3.
hasta que se oye
un tizo y Para

And.^{to} tace.



All.^o poco

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "All.^o poco" is written in cursive. The music consists of a single melodic line with various note values, rests, and articulation marks. A double bar line with repeat dots is present in the second measure of the second staff. A "6" is written above the first measure of the second staff, and another "6" is above the first measure of the third staff. A "f" dynamic marking is located below the end of the fourth staff. The paper shows signs of age and wear.

Trompa 2.^a Ton.^a a 3. el + Molino y la Caza.

Mus 155-1

Handwritten musical score for Trompa 2.^a in G major, 3/8 time. The score consists of ten staves of music. The first staff begins with the tempo marking *All.^o* and the performance instruction *In D.*. The second staff contains fingerings (3, 12, 7, 6, 2) and a dynamic marking *p*. The fifth staff is marked *Allegro* and includes a dynamic marking *f*. The sixth staff also features a dynamic marking *f*. The seventh staff includes fingerings (12, 3, 2) and a dynamic marking *f*. The score concludes with a double bar line on the tenth staff.

55

Musical notation on two staves. The first staff begins with a treble clef, a 3/4 time signature, and a *p.* dynamic marking. The music consists of eighth and sixteenth notes.

Musical notation on a single staff, continuing the piece with eighth and sixteenth notes.

|| *Rep^{te} este $\frac{3}{8}$ hasta que seoje un tito, y Para.*

Res^o. Tac.

Musical notation on a single staff. It begins with the tempo marking *All.^o Mod^o*, a treble clef, and a 2/4 time signature. The music features eighth and sixteenth notes with various articulations.

Musical notation on a single staff, continuing the piece with eighth and sixteenth notes.

Musical notation on a single staff, concluding the piece with eighth and sixteenth notes.

U. P.

All^{to} C: 6/8

14

f

Al.^o

And^{te}

Sopra al.^o

Fayta: (no)

29

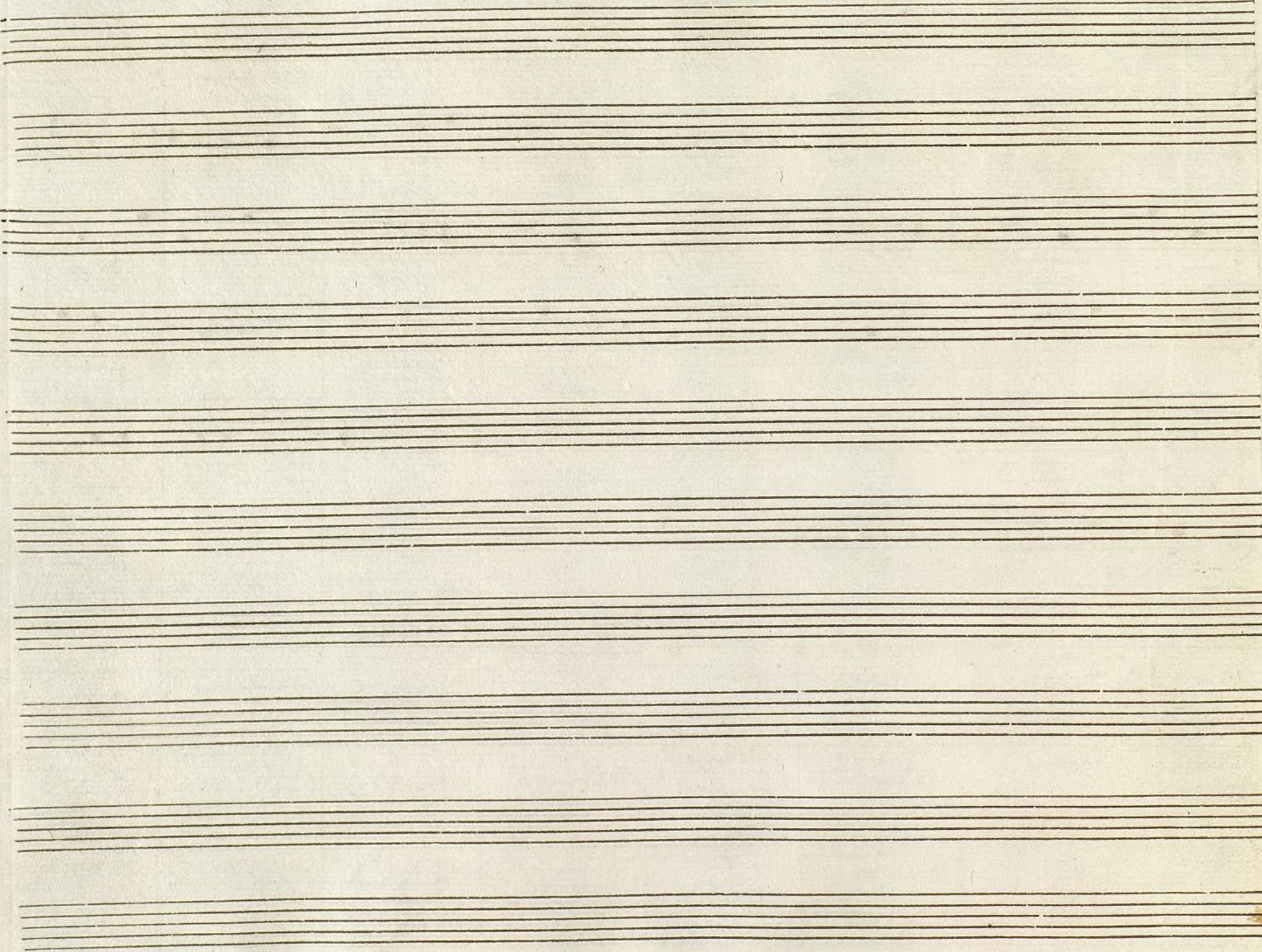
Allegro

~~///~~ *All.^o poco* $\text{C} \flat$ $\frac{2}{4}$

6

6

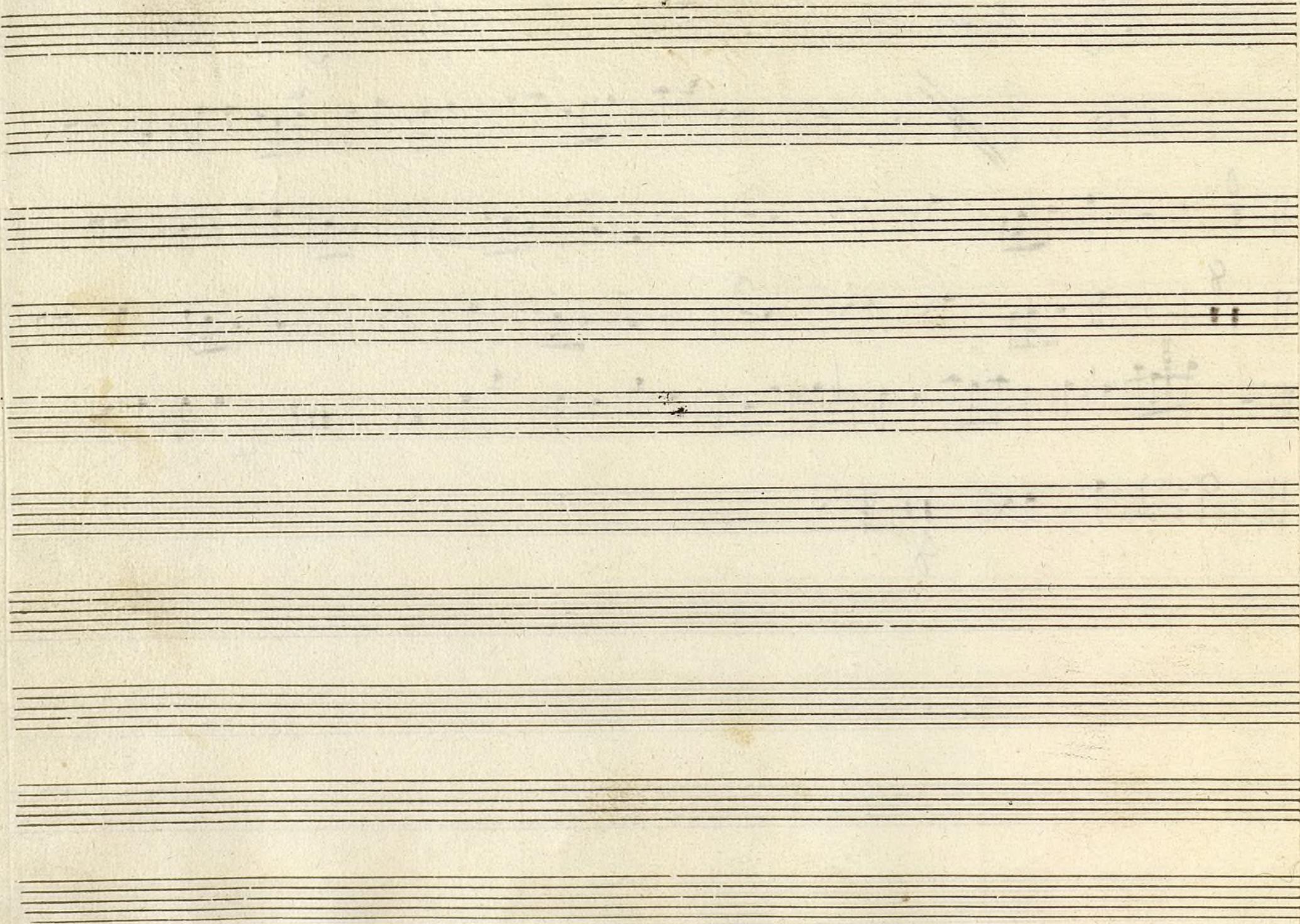
2



Bayon en la Ton.^a a 3: el Molinero y la Caza.

Handwritten musical score for Bayon. The score consists of six staves. The first staff begins with the tempo marking 'Allegro' and the time signature '6/8'. The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score concludes with a double bar line and a final cadence. The bottom two staves are empty.

120055221



t

S^{ra} Manuela

Bajo

Ton.^a a 3

El Molino y la Caza.

//

All.

Handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as 'p.' and 'Allegro'. A double bar line with a repeat sign is present on the sixth staff. The score concludes with a double bar line and repeat sign on the eighth staff.

a los Parr.^s hasta que se pinte en
 los cazadores en medio del
 teatro:

Alleg^{ro} 2/4

f

f *f* *mf*

p

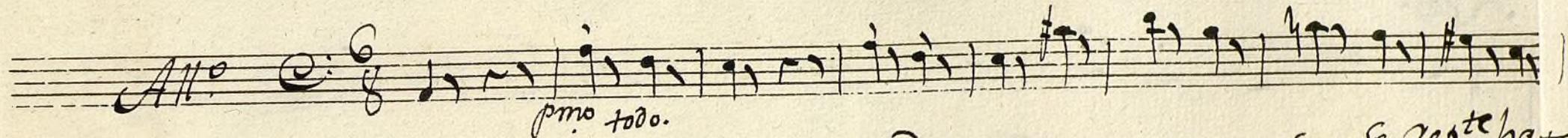
p^{mo} *Alleg^{ro}*

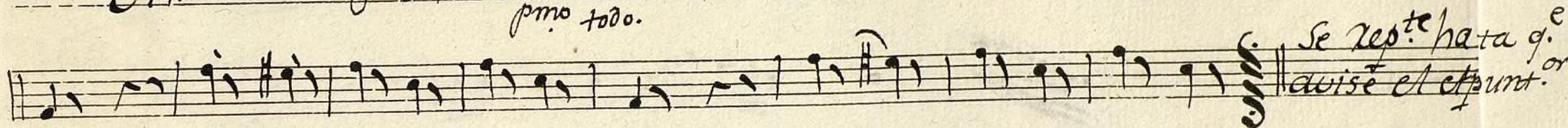
And^{ro} 6/8

f *p* *mf* *p* *mf* *ff* *p*

ff *p* *ff* *p*

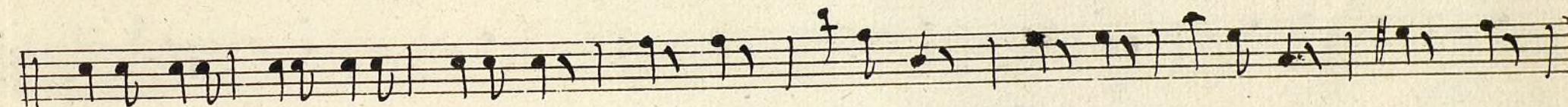
la 2.ª vez no *Alleg^{ro}*

All.^o  *p^{mo} todo.*

 *Se rep^{te} hasta q.^e
avise el punto.^o*

And^{no} Punt^o
todo muy Piano. 







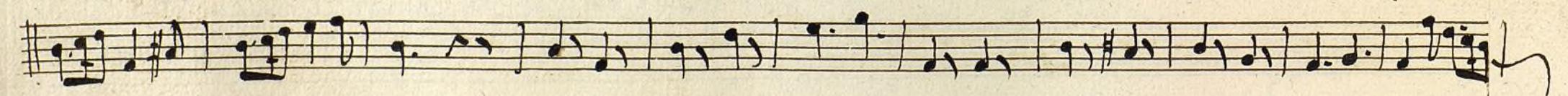
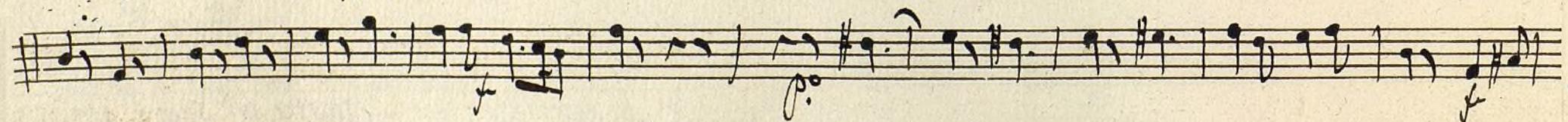
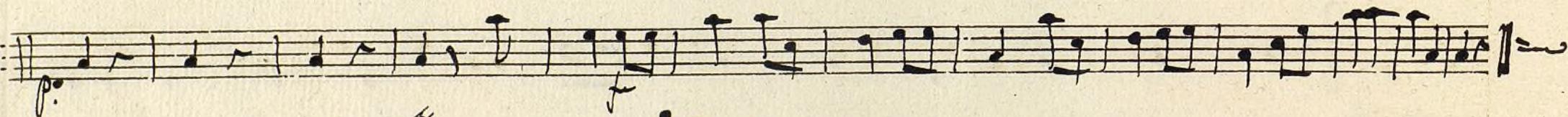
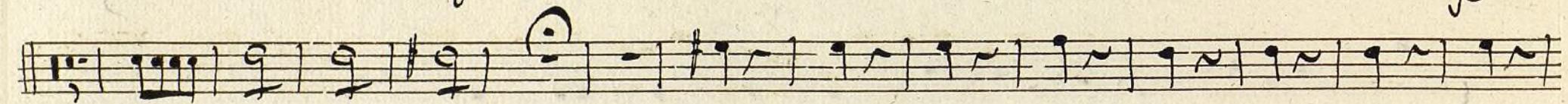
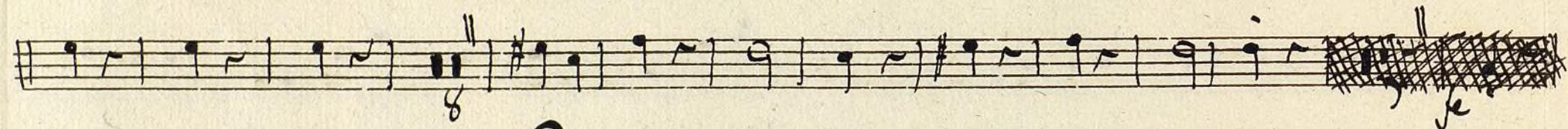
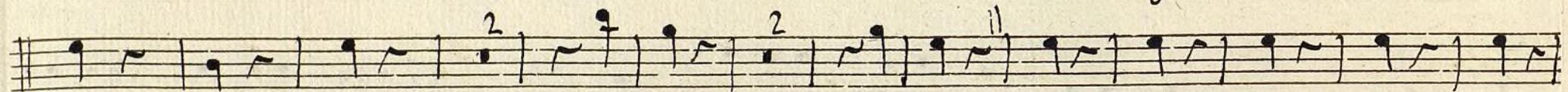
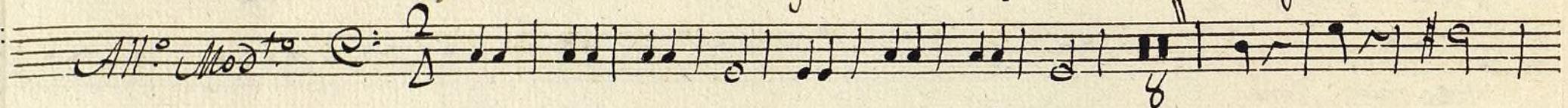




Rep^{te} este $\frac{3}{8}$

*hasta q.^e se oye un trazo
y Paro.*

Rez^o



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is annotated with several performance instructions:

- And.te* (Andante) is written above the sixth staff.
- Violon.* (Violon) is written below the fourth staff.
- Violon* is written below the fifth staff.
- And.te* is written below the sixth staff.
- And.te* is written below the seventh staff.
- And.te* is written below the eighth staff.
- And.te* is written below the ninth staff.
- And.te* is written below the tenth staff.
- And.te* is written below the eleventh staff.
- And.te* is written below the twelfth staff.
- And.te* is written below the thirteenth staff.
- And.te* is written below the fourteenth staff.
- And.te* is written below the fifteenth staff.
- And.te* is written below the sixteenth staff.
- And.te* is written below the seventeenth staff.
- And.te* is written below the eighteenth staff.
- And.te* is written below the nineteenth staff.
- And.te* is written below the twentieth staff.
- And.te* is written below the twenty-first staff.
- And.te* is written below the twenty-second staff.
- And.te* is written below the twenty-third staff.
- And.te* is written below the twenty-fourth staff.
- And.te* is written below the twenty-fifth staff.
- And.te* is written below the twenty-sixth staff.
- And.te* is written below the twenty-seventh staff.
- And.te* is written below the twenty-eighth staff.
- And.te* is written below the twenty-ninth staff.
- And.te* is written below the thirtieth staff.
- And.te* is written below the thirty-first staff.
- And.te* is written below the thirty-second staff.
- And.te* is written below the thirty-third staff.
- And.te* is written below the thirty-fourth staff.
- And.te* is written below the thirty-fifth staff.
- And.te* is written below the thirty-sixth staff.
- And.te* is written below the thirty-seventh staff.
- And.te* is written below the thirty-eighth staff.
- And.te* is written below the thirty-ninth staff.
- And.te* is written below the fortieth staff.
- And.te* is written below the forty-first staff.
- And.te* is written below the forty-second staff.
- And.te* is written below the forty-third staff.
- And.te* is written below the forty-fourth staff.
- And.te* is written below the forty-fifth staff.
- And.te* is written below the forty-sixth staff.
- And.te* is written below the forty-seventh staff.
- And.te* is written below the forty-eighth staff.
- And.te* is written below the forty-ninth staff.
- And.te* is written below the fiftieth staff.
- And.te* is written below the fifty-first staff.
- And.te* is written below the fifty-second staff.
- And.te* is written below the fifty-third staff.
- And.te* is written below the fifty-fourth staff.
- And.te* is written below the fifty-fifth staff.
- And.te* is written below the fifty-sixth staff.
- And.te* is written below the fifty-seventh staff.
- And.te* is written below the fifty-eighth staff.
- And.te* is written below the fifty-ninth staff.
- And.te* is written below the sixtieth staff.
- And.te* is written below the sixty-first staff.
- And.te* is written below the sixty-second staff.
- And.te* is written below the sixty-third staff.
- And.te* is written below the sixty-fourth staff.
- And.te* is written below the sixty-fifth staff.
- And.te* is written below the sixty-sixth staff.
- And.te* is written below the sixty-seventh staff.
- And.te* is written below the sixty-eighth staff.
- And.te* is written below the sixty-ninth staff.
- And.te* is written below the seventieth staff.
- And.te* is written below the seventy-first staff.
- And.te* is written below the seventy-second staff.
- And.te* is written below the seventy-third staff.
- And.te* is written below the seventy-fourth staff.
- And.te* is written below the seventy-fifth staff.
- And.te* is written below the seventy-sixth staff.
- And.te* is written below the seventy-seventh staff.
- And.te* is written below the seventy-eighth staff.
- And.te* is written below the seventy-ninth staff.
- And.te* is written below the eightieth staff.
- And.te* is written below the eighty-first staff.
- And.te* is written below the eighty-second staff.
- And.te* is written below the eighty-third staff.
- And.te* is written below the eighty-fourth staff.
- And.te* is written below the eighty-fifth staff.
- And.te* is written below the eighty-sixth staff.
- And.te* is written below the eighty-seventh staff.
- And.te* is written below the eighty-eighth staff.
- And.te* is written below the eighty-ninth staff.
- And.te* is written below the ninetieth staff.
- And.te* is written below the hundredth staff.

Saxta. C $\frac{6}{8}$ *pp* *pp* *pp* *pprof.* *f*

All. poco. f C $\frac{2}{2}$ *Allegro*